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ABSTRACT

The forum on partnerships to improve teaching the arts was an outgrowth of earlier gatherings and of research to identify and respond to current challenges to sustain and enhance quality arts teaching. During 1999 the Arts Education Partnership convened a task force which concluded that improved teaching hinges on collaborations among three key sectors engaged in the preparation and strengthening of the arts teaching force: (1) colleges and universities; (2) public education systems at the state and local levels; and (3) arts and cultural organizations. The focus of the forum was on the practices of educational partnerships in five areas: (1) pre-service education; (2) professional development; (3) engaging leadership; (4) documenting impact; and (5) sustaining the partnerships. Thirteen exemplary partnerships were invited to attend the forum. Each partnership was asked to bring to the forum a team that included a representative from higher education, from a local school district, and from participating arts and cultural organizations. This report on the forum contains five sections: (1) "Preface"; (2) "Introduction"; (3) "Challenges"; (4) "Best Practices and Strategies for Success"; and (5) "Action Recommendations." Appended are references (n=20) and partnership descriptions. (BT)

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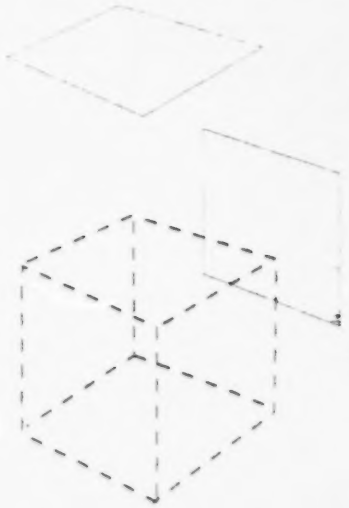
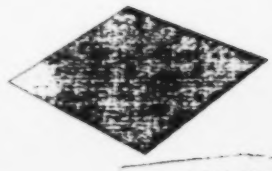
TEACHING PARTNERSHIPS

Report of a National Forum on Partnerships
Improving Teaching of the Arts

Convened at Lincoln Center, New York, NY
November 18-19, 2001





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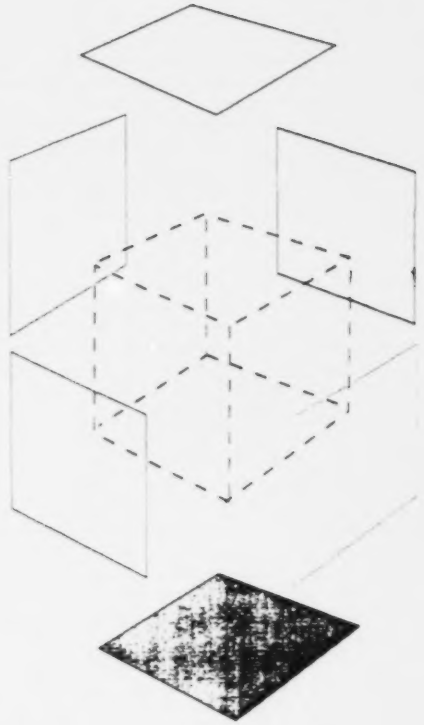

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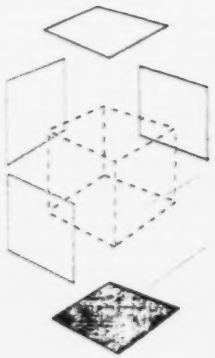

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PREFACE

Since 1995, the Arts Education Partnership (formerly the Goals 2000 Arts Education Partnership) and its more than 100 participating national arts, education, business, philanthropic and government organizations, as well as state and local partnerships, have worked together to demonstrate and advance the essential role of the arts in the learning and development of every child and in the improvement of America's schools. Partnership organizations affirm the central role of imagination, creativity, and the arts in culture and society; the power of the arts to enliven and transform education and schools; and collective action through partnerships as the means to place the arts at the center of learning.

Arts Education Partnership organizations know that to achieve this mission - for the arts to become part of the core curriculum for every student in America - we must address two fundamental challenges:

- We must convince education decision makers that the arts are profound ways of knowing and communicating about oneself and the world that must be made available to all students as a matter of equity.
- We must ensure that those who teach the arts have the highest possible artistic skills and pedagogical abilities.

Progress has been made in addressing the first challenge. Perhaps the best evidence of success to date is to be found in the adoption, and state-specific adaptation by 48 states, of the national standards for arts education. We are also encouraged by significant new financial commitments in school districts across the country. (See the Arts Education Partnership report, *Gaining the Arts Advantage: More Lessons from School Districts that Value Arts Education.*) Supporting these decisions is new research revealing the cognitive capacities and achievement motivations engaged and developed in arts learning. (See the Arts Education Partnership's compendium of arts education research, *Critical Links: Learning in the Arts and Student Academic and Social Development.*)

As for the second challenge, we must identify and document theories and strategies for developing the kinds of partnerships that improve teaching of the arts, partnerships that enhance the abilities of the nation's "arts teaching force:" specialists trained to teach the art forms in elementary and secondary education, general classroom teachers, practicing artists employed in various roles by school districts, and college and university faculty. To meet this challenge, we need to examine the best practices of outstanding partnerships. That was the purpose of the forum the Arts Education Partnership convened at Lincoln Center in New York City in November, 2001. This report of the forum discussions and recommendations is intended to stimulate others to enter into partnerships and in so doing to deepen and extend our understanding of the theories, practices and impact of collaboration.

We invite readers to join the conversation begun at this forum.

Richard J. Deasy
Director, Arts Education Partnership

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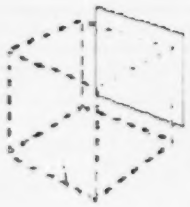

INTRODUCTION

Background and Focus of the Forum

The forum at Lincoln Center was an outgrowth of earlier gatherings and research to identify and respond to current challenges to sustaining and enhancing quality arts teaching. During 1999, the Arts Education Partnership convened a task force, co-chaired by the American Association of Colleges for Teacher Education (AACTE) and the Council of Chief State School Officers (CCSSO), to determine policies and actions needed to insure that the arts are being well taught in America's schools, colleges and universities. The task force concluded that success in improving teaching hinges on there being cooperation and collaborations among three key sectors engaged in preparing and strengthening America's arts teaching force:

- colleges and universities,
- public education systems at the state and local levels,
- arts and cultural organizations.

The task force at the same time identified challenges and barriers to the development of effective collaboration within and among these sectors.

The 1999 task force recommended that the Arts Education Partnership attempt to identify exemplary collaborations across the three sectors in order to study their characteristics and best practices. The identification process, generously supported by Kraft Foods, Inc, included:

- A survey of state and local partnerships active in the Arts Education Partnership conducted by the Arts Extension Service of the University of Massachusetts at Amherst. The survey identified a modest number of collaborations and also validated the task force's perceptions of the barriers to collaboration.
- A survey in cooperation with the International Council of Fine Arts Deans of their colleagues at American colleges and universities that further confirmed the barriers to collaboration.
- An internet search for collaborations active in higher education or K-12 education reform.
- Phone interviews with the partnerships and collaborations identified through these procedures.
- A convening of a small group of partnerships at an Arts Education Partnership meeting at the Huntington Library, Art Collections and Botanical Gardens in Pasadena, California, on January 30-31, 2000. The meeting elicited from the participants a list of the processes and practices they thought critical to their success.

An Important Preliminary Finding

From the survey research and Pasadena meeting emerged an important preliminary finding:

The most innovative and vibrant collaborations and partnerships combining higher education, K-12 education systems and cultural organizations are focused on the professional development of teachers and artists working in schools. And, importantly, these partnerships, in which college and university faculty members are actively involved with personnel

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from school districts and cultural organizations in innovative, teaching practice prompt the faculty to modify their pre-service course offerings. In some cases, these modifications in practice are leading to new dialogue and discussion within and among the higher education institutions and their partners, which may prompt significant changes in the institutions. For that to occur, and for it to have national significance, the most promising collaborations need to be sustained, strengthened and given national visibility.

The forum at Lincoln Center was conceived and conducted to address those needs. The focus of the forum was on the practices of these partnerships in five areas: pre-service education, professional development, engaging leadership, documenting impact and sustaining their partnerships.

The 13 Participating Partnerships

Thirteen exemplary partnerships were invited to attend the forum. The partnerships are identified below, in some cases by the lead organization in the partnership. See the Appendix for brief descriptions.

Chicago Arts Partnerships in Education
Colorado State University (Ft. Collins)
Consortium for Arts in Utah Schools
Governor's Task Force on Literacy in the Arts (Rhode Island)
Lincoln Center Institute's Higher Education Collaborative
Maryland Partnerships
Mississippi Whole Schools Initiative
New England Conservatory Music-in-Education Consortium
New Jersey Arts in Teaching and Teacher Education Initiative
Partners in Professional Development Program (Pasadena/ Los Angeles, CA)
Philadelphia Arts in Education Partnership
South Carolina's Arts in the Basic Curriculum Project
Texas Consortium for Pre-Service Education in the Visual Arts

Each partnership was asked to bring to the forum a team that included a representative or representatives from higher education, from a local school district(s), and from participating arts and cultural organizations. Each partnership prepared a written profile in advance of the forum that described its decision-making partners; the names of participating school district(s); sources of funding and amounts; and an outline of the goals, strategies and activities of the partnership. Each partnership also summarized its impact to date on the pre-service education and professional development of arts teachers and teaching artists. (The thirteen profiles are available for downloading at www.aep-arts.org.)

Participating Researchers

A team of five researchers joined the 60 partnership representatives at the forum as participant observers:

Terry Baker, Center for Children and Technology, Education Development Center, Inc.
Rob Horowitz, Center for Arts Education Research, Teachers College, Columbia University
Larry Scripp, New England Conservatory of Music
Steve Seidel, Harvard Project Zero
Bruce Torff, Hofstra University

Forum Structure

The forum was conducted in two parts:

Part I was devoted to small group discussions organized around the five characteristic best practices of successful partnerships and the strategies for developing those practices. Participating researchers reported their observations of the small groups in plenary sessions, helping to focus the discussions and identify emerging themes.

Part II was devoted to small group discussions organized by sector for the purpose of developing recommendations for actions by leaders and colleagues in higher education, K-12 education, and arts and cultural organizations. A general session reviewed and responded to the individual group recommendations.

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CHALLENGES, BEST PRACTICES AND STRATEGIES FOR SUCCESS

Section Outline

The Practices of Professional Development and Pre-Service Education, and Why Partnerships Should Integrate Them

The Practice of Engaging Leadership

The Practice of Sustaining Partnerships

The Practice of Documenting Impact

The Practices of Professional Development and Pre-Service Education, and Why Partnerships Should Integrate Them

While the forum design separated professional development and pre-service education into two discussions, each group independently agreed that they must be considered together and, in fact, integrated in practice to produce a quality arts teaching work force for today's schools. This report reflects the participants' desire to integrate these two practices into one analysis.

Arts teaching today must respond to new standards and expectations.

While knowledge of one or more art forms is the core skill for arts educators, leaders in the field acknowledge that more is needed. The National Standards for Arts Education developed by the Consortium of National Arts Education Associations, published in 1994, established new content and achievement expectations for K-12 students. Aesthetics, history, creation, and performance are now proposed as basic curriculum content in visual arts, dance, music, and theatre. The Standards also propose developmentally appropriate levels of achievement for students.

Forum participants agreed that to teach to the Standards, teachers of the arts need a solid foundation in all of the arts forms and, in the case of arts specialists and artists, mastery of one form. But teachers of the arts must also understand, and be skilled in, pedagogy, curriculum alignment, assessment, collaborative teaching, working with community resources, and the reflective practice embedded in action research. They will also be called upon to exercise leadership and to advocate for the arts.

To ensure that future teachers of the arts master this array of skills, their education ideally would link high quality pre-service education with lifelong learning in a comprehensive and continuous system of development, improvement and renewal.

Unfortunately, participants in pre-service education and professional development are usually isolated from one another by institutional configurations and traditions, forum teams observed. There are significant disconnects between the academic preparation of teachers and artists and the demands of teaching in today's schools; across academic departments, between higher education, K-12 schools, and cultural institutions; and between general teachers, arts specialists, and teaching artists. The high costs of isolation and disconnection include the perpetuation of outdated educational models and the graduation of new teachers lacking a network of support and mentors, ill prepared for collaborative teaching and the joint assessment of their work.

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Forum participants cited other barriers to effective collaboration and integrated systems of teacher development. Teacher-preparing institutions are slow to respond to a rapidly changing world of educational policy and practice. State teacher certification and alternate route certification requirements are not aligned to the expectations expressed in the national standards. College and university reward systems do not encourage collaboration. In addition to such institutional sluggishness and rigidity, forum participants cited the rising pressures of new forms of accountability at both higher education and K-12 levels and the associated demands to allocate time and resources to respond.

How to find the will and strategies for surmounting these impediments was a consistent theme throughout forum discussions. Ironically, and hopefully, forum teams reported that it was the experience and practice of collaboration itself that revealed innovative ways of responding to and surmounting these barriers. Their partnerships are building networks of skilled practitioners, deepening knowledge, and accumulating evidence that collaborative approaches improve student learning in and through the arts. So change is possible, forum participants agreed. Drawing on their own first-hand experiences and lessons learned in their partnerships, the participants discussed some of their strategies for success.

Strategies for Success

Engage partners in constructing or exploring a theoretical underpinning to their practice.

The continuum of learning experiences that yields the effective teacher is not just a string of courses or in-service programs. Partners need to forge a vision for their collective efforts and modify and refine their programs through dialogue and reflection about their practice. The interplay of vision, theory, experience, and practice promotes the professional development of those participating in the partnership and energizes and clarifies their work with undergraduates and younger teachers and artists.

Develop program designs in cooperation with teachers and artists.

Pre-service and professional development programs need to be informed by the experience and needs of skilled teachers and artists daily engaged in working with K-12 students. Out of the active communication among these practitioners with college and university faculty and arts and cultural organizations a richer and more authentic curriculum for undergraduate and continuing education programs emerges.

Cultural agencies can take the lead in catalyzing collaborations.

Partnerships reported that cultural agencies in the community frequently are the catalysts of teaching improvement by developing programs and strategies that engage college and university faculty in innovative roles with teachers and artists. Invitations to faculty to teach in summer institutes and other professional development venues forge relationships and understandings of mutual learning and respect and lay the foundation for exploring longer-term collaborations.

Improve communication and cooperation through professional development of university faculty.

Forum participants observed that improvement in pre-service education is linked to the professional development of, and cooperation among, university faculty. Higher education representatives reported that at many colleges and universities, faculty from schools of fine arts and schools of education may

New Standards for Teacher Certification:

A new set of voluntary standards for the certification of arts specialists and classroom teachers, "Model Standards for Licensing Classroom Teachers and Specialists in the Arts: A Resource for State Dialogue," was proposed in June 2002 and released for comment by the Interstate New Teacher Assessment and Support Consortium (INTASC) of 33 states, coordinated by the Council of Chief State School Officers. The INTASC report embraces views expressed by forum participants. Copies are available from the Council of Chief State School Officers web site (http://www.ccsso.org/intasc.html)

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Defining Terms

- Pre-service education is the system of faculty, undergraduate, and graduate courses, and student teaching that prepares students in colleges and universities for teacher certification and careers in K-16 teaching.
- Professional development, or in-service education, is the post-graduate, lifelong learning of arts educators for in-service improvement of on-the-job teaching in the arts. (By "arts educators," participants meant all those working to provide direct instruction to K-12 students including: general classroom teachers, arts specialists, teaching artists, school administrators, cultural institution educators, and parents.)

have taught on the same campus for decades but never met. Nor is it typical for collaboration to exist among faculty from different colleges or universities serving the same region.

Improve universities' pre-service training through collaboration on curriculum.
Universities have the primary responsibility for pre-service training. While universities work closely with K-12 districts to prepare pre-service teachers, collaboration with other partners is sparse, due to the barriers and constraints noted above, including the division of labor between the colleges or departments of education and those of the fine arts. Typically, the latter take responsibility for educating arts specialists and the former for educating elementary generalists. A number of the partnerships at the forum have focused on building greater cooperation between these schools and departments by designing collaborative curriculum.

Provide evidence to institutions of higher education how partnerships support their missions.
Universities are under internal and external pressure to recruit and retain students, secure funding, provide relevant instruction, and help graduates find and succeed in teaching jobs. Partnerships help attract funding; help with student teacher recruitment and retention; make teacher curricula and instruction consistent with current good arts education pedagogy; and ultimately correlate teacher preparation with improved student learning. Faculty participation in action research in collaboration with teachers and teaching artists is an excellent supplement to other forms of academic research to improve teaching of arts education.

Lessons Online

The partnerships below provide lessons in the integration of professional development and pre-service education. Visit www.aep-arts.org to read and/or download their forum profiles.

- Chicago Arts Partnerships in Education
- Colorado State University (Ft. Collins)
- Lincoln Center Institute's Higher Education Collaborative
- New England Conservatory Music-in-Education Consortium
- New Jersey Arts in Teaching and Teacher Education Initiative
- Partners in Professional Development Program (Pasadena/Los Angeles, CA)

The Practice of Engaging Leadership

Leadership is Essential But Challenging

Partnerships are a solution for improving arts teaching. But effective collaboration among partnering organizations is a learned skill with predictable problems that requires commitment to shared leadership and strategies for sustaining partnerships. Equally important to addressing the issues of leadership within a partnership, forum participants agreed, is the need to engage leaders from a range of sectors of the community. In effective partnerships, forum members pointed out, leaders are drawn into the work from all sectors, including politics, academia, school systems, and communities. Forum members agreed that engaging external leadership is much easier as a partnership than as an individual agency/organization.

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Strategies for Success

Recognize and understand the competing pressures on the time and commitment of leaders; demonstrate partnership as a tool for responding to pressures.

Acknowledge the pressures on leaders in every sector, pressures that often make them wary of the value of new activities and relationships. Leaders are likely to steer clear of new engagements unless they can be shown how it will help them address real problems and pressures. Educators, for instance, face the demands of new standards, curriculum frameworks, graduation requirements, accreditation, and certification. All can be leverage points for engaging leaders by demonstrating that partnerships often wield more influence than individual organizations and can add to their clout and reach.

Recruit leaders who can help in engaging others from various sectors.

Peers attract peers. Forum participants described successful efforts to attract a supportive governor, dean, superintendent, legislator, foundation executive, etc., whose involvement and commitment gave access to others. Recruiting to the partnership is comparable to fundraising or board building: careful strategizing and the use of peers is essential.

Adopt a range of persuasive tactics.

Successfully engaging leaders requires a repertoire of tactics that address both mutual short-term needs and long-term goals and relationships. Partnerships must be practical, effective and visionary in engaging leaders. They should establish common ground with leaders based on:

- Shared values and philosophies of education.
- Personal experiences with the arts. Search for leaders with arts experience, or—more challenging—provide leaders not experienced in the arts with quality arts experiences or direct contact with effective arts teaching.
- Personal relationships. Institutional partnerships as well as program collaboration depends on individual connections that have established trust and credibility.
- Evidence of results in improved teaching and learning.
- Additional funding through grants, legislative appropriations, or institutional budget allocations.

Craft your message carefully and use the appropriate messenger to deliver it. Leaders hear their own language.

Successful partnerships attend to both the message and the messenger. It is important to note, forum participants acknowledged, that arts education advocates have developed their own vocabulary that may not communicate to policy makers. Heed the message and the messenger.

- *Message:* **Persuasive messages focus on benefits to students.** Policy leaders may miss distinctions that arts educators value, i.e., arts education vs. arts in education, arts infusion, arts integration, constructivist pedagogy, etc. Persuasive messages are framed in language of public policy, public benefits, and results of improved student learning.
- *Messenger:* **Effective partnerships are flexible to recruit spokespeople appropriate to each leadership situation.** In some states or cities, academic deans and other educators are in such conflict that the messenger must be the governor, the board of regents, or state commissioner of education. In other situations, peer groups such as the Deans' Roundtable in Maryland can be persuasive messengers. Prestigious cultural institutions such as Lincoln Center can carry a message more effectively, perhaps, than a smaller organization.

The forum participants pointed out the importance of engaging such leaders as:

- Senior political leaders: governors, legislators, state education officials, university regents
- University provosts, deans, and department chairs
- District school superintendents and principals
- Teacher unions and trade association leaders
- Lead teachers in school buildings
- CEOs and governing boards of cultural organizations
- Foundations and corporate philanthropists
- Parent organizations and arts education advocacy networks

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Forum participants cited cases where they have positioned their partnership as a way of helping leaders respond to:

- Mandates from senior leaders and governing boards (governor, commissioner of education, school board, arts institution board, etc.)
- Accreditation requirements, curriculum frameworks and teacher certification requirements
- Political pressure to respond to urgent social problems
- Media coverage of good or poor performance
- Peer pressure from professional associations, e.g., National Board of Professional Teaching Standards
- Appeals and legal grievances from parents' organizations

Lessons Online

The partnerships below provide lessons in best practices for engaging leadership. Visit www.aep-arts.org to read and/or download their forum profiles.

- Governor's Task Force on Literacy in the Arts (Rhode Island)
- Lincoln Center Institute's Higher Education Collaborative
- Maryland Partnerships
- Mississippi Whole Schools Initiative
- Texas Consortium on Pre-Service Education in the Visual Arts

The Practice of Sustaining Partnerships

Sustaining Commitment, Impact and Funding

While partnerships can be very effective in leveraging systemic improvements in the teaching of the arts, they are challenging to build and sustain. Partnerships can and must be initiated with shared goals and good collaborative process, but sustaining funding and responding to rapidly changing political and educational contexts pose significant challenges. Therefore, partnerships must demonstrate direct benefits to maintain partners' commitment and financial support. Systematically gathering and reporting the evidence of impact is crucial.

Strategies for Success

Higher education partners are essential.

Forum participants were successful to the extent they were able to fully engage higher education faculty and leadership.

A *sine qua non*: continuous learning by all parties.

Discussions at the forum emphasized that continuous learning by all parties – undergraduates, teachers, artists, college faculty, K-12 and higher education administrators – is essential to sustain partnerships working to improve arts teaching. Partnerships require continuous recommitment. The energy and passion to do so is sustained by a sense of personal and institutional professional development as well as the evidence of impact.

Focus on students and on improving teaching and learning in the arts.

Teaching partnerships succeed to the extent they hold their attention to the centrality of K-12 students and upon improving the quality of teaching and learning. Many destabilizing, centripetal forces tend to spin partnerships apart. A focus on the needs of students, quality teaching, and integration of the arts helps sustain partnerships through inevitable changes.

Teach collaboratively.

Forum participants cited the value of partnership members being together "in teaching moments" involving K-12 students, teachers, specialists, teaching artists, artwork, and community cultural resources. Side-by-side teaching and other forms of collaborative teaching were common and effective across the partnerships. John Goodlad's model of simultaneous teacher renewal, which brings K-12 classroom teachers into higher education classrooms and vice versa for mutual learning, was cited by a number of participants. Their collaborative teaching improves specific arts teaching activities and substantiates his model for improving general pre-service education and professional development.

Work to maintain clarity of purpose.

Partnerships struggle with new demands – standards, certification requirements, shifts in institutional priorities, turnover – and must evolve in response to these as well as to the larger

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political, economic, and policy environment in which they operate. Distinguishing central purposes from lesser arrangements and responding with flexibility and savvy to changes mark enduring partnerships.

Return regularly to common ground.
Sustained partnerships negotiate conflicts when interests diverge. Partners are strengthened by their diversity of perspective and challenged by their differing bureaucratic cultures and unequal capacity. Periodically articulating core values and goals renews and restores common ground.

Practice good collaborative processes and nurture new leadership.
Partnerships represented in this forum described the same good partnership-management processes described in other studies of sustainable partnerships. (For more information, see a list of references in the Appendix.) They spend time on planning and evaluation, practice good communications, build trusting personal relationships, cultivate and share leadership, establish administrative infrastructures, and secure funding. Given inevitable and sometimes staggering turnover of key partners (especially principals, superintendents, arts agency directors, and teachers), they pay attention to succession, cultivating new people and passing on learned practice through publications and training programs.

Seek institutional commitment through multiple pathways.
Collaborations across schools and departments of higher education ultimately require administrative policies and support. Focused cooperation among higher education, K-12 and cultural organizations require planning, resource allocation, incentives and rewards and a vision embraced by decision makers. The paths to achieving institutional commitment can be diverse and are often fostered, forum participants reported, by the simple act of convening partners to start talking with each other for the first time after decades of ignoring their interdependent interests. The initiatives to convene as reflected by the partnerships at the forum have come from cultural institutions, higher education, foundations, or state arts agencies.

Demonstrate impact and benefits.
All forum participants agreed that their partnerships thrive or falter in direct proportion to the extent that they achieve direct benefits for students and teachers. Parents, school administrators, policy makers and legislators respond to evidence that partnership initiatives make a difference. Higher education research expertise is crucial to these partnerships in designing and implementing effective evaluation, research and documentation activities.

Lessons Online

The partnerships below provide lessons in best practices for sustaining collaboration and funding. Visit www.aep-arts.org to read and/or download their forum profiles.

- Chicago Arts Partnerships in Education
- Consortium for Arts in Utah Schools
- Lincoln Center Institute's Higher Education Collaborative
- Partners in Professional Development (Pasadena/Los Angeles, CA)
- Philadelphia Arts in Education Partnership
- South Carolina's Arts in the Basic Curriculum Project

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Indicators of Curriculum Quality

Forum representatives proposed indicators of quality pre-service and professional development programs:

- Student teachers understand the full scope of the arts educator role.
- Student teachers and experienced classroom teachers participate in the same classes.
- Some pre-service classes are held in K-12 classrooms.
- Participants learn to teach collaboratively and to draw upon community resources.
- Participants and instructors make art and teach from artwork.
- Teachers do (and not just observe) arts activities with artists.
- Service learning in communities is a component of the program.
- Teachers learn to advocate for aesthetic and arts education in the overall school curricula.
- Arts-based interdisciplinary training reflects sound theory and best practices.

The Practice of Documenting Impact

Meeting the Challenges of Accountability

Arts educators are still getting used to the reality that accountability is a near-universal expectation for any public initiative. Policy makers increasingly demand evidence of impact and results. Documentation, program evaluation, and assessment of student learning are now more than ever a central part of teaching, teacher preparation, and professional development.

Yet most arts educators have not been trained in assessment, evaluation or research techniques, nor do they have ready access to good tools and models. They often find it difficult to define and measure the nature of the learning that occurs in arts education. While the methods for gauging student achievement in the arts – rubrics, portfolio reviews, performance assessments – have standing within the arts disciplines and have contributed to recent developments in assessment in other fields, they are not universally recognized as valid and reliable. Standardized tests such as those in reading and mathematics are more the coin of the realm for education policy makers and administrators. Other stakeholders also ask arts educators to evaluate their effectiveness in improving teaching, meeting program goals, and working cost effectively. Different forms of evidence-gathering are required to meet these expectations.

Conflicting and confusing purposes.

Evaluation and assessment are driven by laudable intentions, among them to improve programs, to improve teaching and learning, and to measure and assess results. But because they are not well understood and because they are often mandated by authorities or funders, they can provoke anxiety and resistance. Many faculty, teachers, teaching artists, and arts educators are puzzled, mistrustful or even opposed to evaluation and assessment, trusting more their own direct experience of the impact of arts teaching and learning. Forum participants also cited a number of other factors that inhibit their embrace of these tools:

- **Competing purposes.** Formal studies by third-party evaluators are generally seen as more valid by authorities and funders than evaluations conducted internally by arts education program managers. Yet managers feel they often derive greater insights into a program's impact and needed improvements from their own reviews. Forum participants expressed the need for professional evaluators sensitive to the needs of both internal and external audiences and stakeholders.
- **Confusing jargon.** The distinction between evaluation and assessment is not fully understood. The purposes, terminology, and technical requirements may vary. Experts may describe their work with bewildering jargon (e.g., objectives, outcomes, outputs, results, and impact all mean about the same thing to practitioners but each term is distinctive to evaluation researchers).
- **An unfunded mandate.** Evaluation is expected but often not funded. And the evaluation is expected to meet rigorous standards of social service research, yet with a fraction of the resources. Program managers must build evaluation into program budgets and allocate time to its tasks without a clear understanding of the processes and benefits.
- **Methods and evidence.** Disputes rage among different schools of research as to the strength and appropriateness of various research and evaluation methods. Charting a reasonable, defensible and affordable course through these options is vexing. Different constituents also value different

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forms of evidence. Professional audiences, academics, funders, and the public, have their own, sometimes conflicting, agendas and belief systems.

Clarify the audience; use the appropriate method.
The forum benefited from the participation of a number of outstanding researchers who sought to address the range of concerns and competing demands for evidence. Bruce Torff of Hofstra University, and Jane Dowling of the Wellington Consulting Group, Ltd., urged participants to develop a matrix of the intended audiences for their evidence and the type of evidence best suited to that audience. Methods for gathering the evidence could then be more clearly defined and an appropriate evaluator and evaluation process developed. To illustrate, they pointed out how the following types of documentation, among the array of approaches available, would appeal to three different audiences.

Descriptions and products of program activities, which is the simplest form of evaluation. Example: writing a teacher training curriculum. Useful products may be highly valued by funders or school administrators.

Recorded observations, testimonials from participants and descriptions of the outcomes or effects of program activities on students, teachers, teaching artists, or schools. Example: summary of teachers' evaluation comments after a training session indicating what they believed they learned. Or, student art works, accompanied by interpretive writing by the student and/or teacher. This kind of documentation can be quite credible to many audiences, including parents, teachers and school boards.

Experimental research that demonstrates outcomes through controlled experiments using quantitative measures and inferential statistics. Example: scores from teachers or students taking a skills test before and after a training or instructional program, compared to those of teachers or students not in the training program. Pure experimental research also would ask that the participants be randomly assigned to the treatment and control groups. Policy makers and researchers often call for this type of evidence. However, constructing experimental or quasi-experimental (without randomization) studies in actual classrooms and school contexts and conditions is extremely challenging.

Defining Terms

Throughout the forum, participants struggled to define terms – assessment, documentation, evaluation, and research – and to discuss how they can best address the multiple expectations of the variety of publics and authorities that hold them accountable.

Documentation is a generic term that embraces many methods for collecting and recording information. It is often understood to refer to descriptive reports, anecdotes, testimonials, photographs, and other evidence not readily or yet quantified. But, in fact, it also encompasses measurements such as tests or ratings that yield numerical scores. Documentation also captures descriptions of program methods, activities, and tasks. Decisions about the forms of documentation to use and how to report it should be guided by the needs of the users of the information that will be generated.

Program evaluation seeks to determine the effectiveness of specific programs. Actual results are observed and compared

Collaborative Curriculum Design Processes

Forum participants discussed processes for designing collaborative and innovative curricula for pre-service programs, including:

- Define an overall program philosophy that links theory and current best practice.
- Convene deans and faculty across colleges and disciplines for planning.
- Include classroom teachers and teaching artists in curriculum planning.
- Link curriculum design to assessment of teaching needs in K-12 systems.
- Seek outside grants to develop curricula.
- Use the university budgeting process as a point for leveraging cooperation.
- Integrate into the curriculum opportunities for faculty and graduate students to do research.

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Broadening the Definitions of Success

Rob Horowitz of the Center for Arts Education at Teachers College, Columbia University, articulated well the challenge all of the participants felt. "It is essential," he said, " to work with funders and policy makers to change their expectations on what are credible outcomes of arts and arts partnership programs. We need to broaden the viewpoint on academic achievement beyond the skills measured in high-stake tests. Otherwise, we will likely miss most of the value of the partnerships for student learning."

"The arts foster and dwell in the subjective knowledge areas of intuition, introspection, instinct, and the affective domain – areas much more difficult to measure than the empirical or rational knowledge base of many disciplines," he added. "Profiling the development of individual learners in terms of authentic assessment of skills and concepts acquired through learning in and through the arts is a complex and time-consuming task."

to intended results. For instance, programs are often evaluated to determine if goals set by their designers are being met. The goals and activities should have been designed logically based on the needs of program participants. The intended outcomes are stated and methods established for gathering evidence that they are occurring. Evaluations are conducted as programs are in progress (formative) and as they conclude (summative). Normally, non-participant stakeholders (e.g., funders, administrators) are most interested in the final, summative results. But evaluators should help partnerships refine their goals over time and not get locked into measuring success according to goals written at the outset of a program (often in a funding proposal). Information from formative evaluations can show program managers and participants as well as stakeholders how program changes will be beneficial and more successful than the original design.

Assessment uses measurements such as tests, scoring ratings or rubrics to determine what and how well a student is learning. Assessment measures should be valid, that is, capable of measuring the skills and knowledge being taught, and reliable, that is report their results consistently. Tests are standardized through a rigorous process of development that includes gathering student responses to sample questions, combining questions into text forms and field testing the forms with various groups of students. Scores on the test are numerical expressions of how well a student did (for instance, the percentage of correct answers) or how a student or students did compared to a comparison group of students (a norm group, hence, "norm-referenced.") The methods for developing standardized texts using multiple choice or short written exercises are better established than other methods, yet they are limited in measuring the complex learning and performance in many fields, including the arts. Other forms of assessment should be developed.

Research poses and seeks answers to questions that will yield or clarify theories, explanations and understandings. Valid research can be conducted using a variety of methods but the methods must conform to standards of rigor established by the academic and scholarly communities. Research is often described as quantitative, where information is derived from data expressed in numerical form (e.g., test results) or qualitative, where information is gathered through observation, interviews, surveys and other techniques. "Experimental research" involves constructing an arrangement where some subjects receive a treatment (type of instruction) and others do not (control group) and the behavior of the subjects is compared through analyses using statistical methods. Pure experiments call for the subjects to be randomly assigned to the groups. "Action research" is conducted by a participant in a program (e.g., a teacher in a classroom) who gathers evidence about his or her practices and their effects though a set of techniques that provides the basis for reflection, understanding, and adjustments in behavior.

Integrate Evaluation into Partnership and Program Planning

Evaluators should be included as part of the partnership early in the planning, participants agreed. While policy makers value measurement of planned outcomes consistent with standards and expectations, the major benefit of evaluation and assessment is the continuous improvement of arts teaching. The rigor required to design an evaluation also makes explicit what might otherwise be unexpressed different intentions among

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partners. Reviewing documentation and evidence engages all parties in reflective practices that mature their programs and their relationships.

Using the expertise of the higher education partners. Colleges and universities have faculty with expertise in evaluation, assessment and research. In addition to their personal participation, they can involve their graduate students in partnership activities. Faculty participation helps to document and improve effective teaching and learning, as well as improve the reliability and validity of data associated with the partnership's work.

NEEDED: An Arts Program Evaluation Source-book and Website

Forum participants pointed out that while there is considerable information about evaluation, most is directed at evaluation professionals in medical or social science research. Arts educators need a central source of accessible, updated information about arts program evaluations and assessment. They need bibliographies, examples of evaluation and assessment tools and methods, a database of good evaluation reports, and research compendiums. Program planners and teachers need help in evaluating programs and student learning in the arts. There is also need for help to evaluate partnerships themselves with rubrics, interview guides, and self-assessment questionnaires.

Lessons Online

The partnerships below provide lessons in best practices for documenting impact. Visit www.aep-arts.org to read and/or download their forum profiles.

- Chicago Arts Partnerships in Education
- Lincoln Center Institute's Higher Education Collaborative
- New England Conservatory Music-in-Education Consortium
- Mississippi Whole Schools Initiative
- Partners in Professional Development Program (Pasadena/Los Angeles, CA)

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ACTION RECOMMENDATIONS

Recommendations put forth by the three sectors represented at the forum – higher education, K-12 education, and arts and cultural organizations – are clustered below into six major recommendations. They are addressed to leadership in the three sectors.

1. Create a comprehensive system that links arts teacher pre-service and professional development, as these are interdependent.

This is the central finding and major recommendation to emerge from the forum.

Participating partnerships agree that the pre-service education of classroom teachers, arts specialists, and teaching artists should be inextricably connected with the lifelong professional development of all of those engaged in teaching the arts. University and college faculty, student teachers, classroom teachers, arts specialists, and teaching artists should be construed as a "community of learners" each having much to teach and learn from the others.

Multiple relationships should be fostered among this teaching force to promote learning and growth among those just entering the profession as well as those long in service. This is both an observation of what effective partnerships are doing to improve the teaching of the arts and is their premier recommendation.

To develop these relationships and a comprehensive system of development, forum participants urge education leadership to:

Build a cooperating community of those who prepare teachers for arts education.

- Encourage ongoing communication among providers of teacher preparation and professional development – across departments within higher education; among institutions of higher education; and among higher education, K-12 and community organizations.
- Cooperatively develop joint curriculum, programs and instructional approaches for general classroom teachers, arts specialists, and teaching artists on how to work well together.
- Create collaborative funding proposals to develop arts and aesthetic-based education programs.
- Create learning teams of higher education, K-12 teachers and artists.

Establish responsibility in universities for the lifelong learning of their teacher graduates.

- Higher education leaders should work with K-12 state and local leaders in their states to develop a continuous improvement plan for arts teachers, coordinating professional development and pre-service programs.
- Engage higher education in shared leadership of K-12 reform.

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initiatives. Integrate educational reform and teacher renewal into teacher preparation curricula and structures.

- Universities should offer tenure, promotion, and retention incentives for collaborative teacher preparation and research. In addition to research, teaching and public service, universities should reward community scholarship.
- Build a culture where teachers are valued in higher education.

Involve K-12 teachers as partners in teacher preparation programs.

- Use partnership principles to embrace K-12 teachers in planning and delivering professional development and pre-service education.
- Move higher education faculty into K-12 classrooms to teach and learn, and classroom teachers into university classes to teach and learn, stimulating ongoing, simultaneous teacher renewal.
- Use the interpretation of student work to help design professional development and pre-service education, engaging both student and teachers in the interpretations.

2. Improve the understanding and use of evaluation and research methods and findings by arts teaching partnerships.

- Create an internet-accessible and comprehensive database of program evaluations and strategies that empower partnerships to improve arts teaching and learning.
- Build an analytical database of partnerships that are improving teaching.
- Share good collaboration practices to strengthen coalitions working to improve teaching in the arts.
- Convene partnerships for professional development and exchange of best practices.
- Prepare, support and improve action research by undergraduates and practicing teachers and artists.
- Develop critical inquiry groups in schools in which teams of teachers discuss, analyze and share with their colleagues' research findings.
- Compile resources to inform partnerships about such research issues as intellectual property rights (credit, privacy, and copyright issues, e.g., can they publish documentation with student photos and their art work).
- Research links between effective teacher preparation and improved student learning in arts education.

3. Align teacher certification, higher education and graduation requirements with best practices in arts education and the K-12 curriculum frameworks to which teachers will be held accountable.

- Certification agencies should update certification requirements to correspond with best practices in teacher preparation for arts education. (See INTASC profile on page 5)
- Link higher education testing (e.g., regents' exams) with arts outcomes in curriculum frameworks.
- Amend graduation requirements so that K-6 teachers at least are prepared to meet the standards (e.g., curriculum frameworks) to which they will be held accountable as professional teachers.
- Explore and identify alternative forms and levels of certification including teaching artists in a way that would not threaten or supplant arts specialists in schools.

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- Add community arts residencies/community service learning to student teaching requirements.
- Develop arts-and-aesthetic-based service learning projects among education and arts faculty.

4. Help teacher candidates, teachers, and teaching artists understand and develop the full set of skills required today of arts educators.

- Prepare teachers to be arts educators skilled in the best practices of arts education, leadership, advocacy, and collaboration in the classroom and community.
- Create interdisciplinary curricular programs to achieve this goal.
- Teach teachers how to use community resources as part of their pre-service curriculum.
- Encourage arts teachers to continue to advance their artistic skill development.

5. Integrate artists, creativity, and cultural institutions into arts teaching.

- Make the imaginative/creative process central in the pre-service education and professional development of teachers.
- Coalitions designed to improve teaching of the arts should include arts and cultural institutions.
- Involve arts institutions in professional development aimed at school reform in the districts' professional development.
- Require some substantive arts education of all college graduates.

6. Forge relations with education journalists regarding arts teacher preparation.

- Regularly provide education journalists with background briefings on teacher preparation, challenges and best practices.
- Prepare and disseminate statistical information on the local, state and national condition of the arts teaching "work force."

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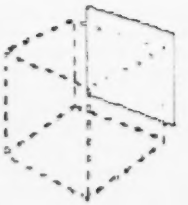
ACKNOWLEDGMENTS



The Arts Education Partnership convened the National Forum on Partnerships Improving Teaching of the Arts at the Lincoln Center Institute for the Arts in Education in New York City, November 18-19, 2001. Both the forum and this report were made possible with the generous funding of Kraft Foods, Inc. We are grateful for that support and for the personal commitment of Amina Dickerson, director of corporate contributions, whose wisdom and experience as an arts administrator and arts funder added greatly to the forum discussions. The forum was hosted by Scott Noppe-Brandon and the Lincoln Center Institute for the Arts in Education. We urge others to emulate the partnerships that Lincoln Center Institute has forged with higher education and public schools throughout the city. The forum was designed by an advisory group consisting of Scott Noppe-Brandon of Lincoln Center Institute, Donald Gephardt of Rowan University, Carol Smith of the American Association of Colleges for Teacher Education, and Craig Dreeszen of the University of Massachusetts and Dreeszen and Associates. These advisors and David Dik of the Metropolitan Opera Guild and Holly Fairbank of the Lincoln Center Institute facilitated small group discussions. Researchers participated in small group meetings and reported their observations to help focus the discussions. They also served as editorial advisors to this report. Researchers included Terry Baker, Center for Children and Technology, Education Development Center, Inc.; Rob Horowitz, Center for Arts Education Research, Teachers College, Columbia University; Larry Scripp, New England Conservatory of Music; Steve Seidel, Harvard Project Zero; and Bruce Torff, Hofstra University. We thank them for their advice and perspective.

The report was compiled by Craig Dreeszen and edited by Laura Longley of Longley/Babb and Associates. Ms. Longley previously edited the Arts Education Partnership/President's Committee on the Arts and the Humanities study *Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education* and its follow up report *Gaining the Arts Advantage: More Lessons From School Districts That Value Arts Education*.

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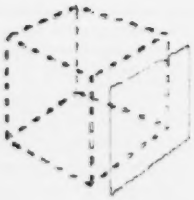

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Descriptions of the 13 Partnerships that participated in the National Forum

Consortium for Arts in Utah Schools (CAUS), begun in 1996, comprises colleges and universities' schools of fine arts and education, artistic companies that provide pre- and in-service education, school districts and schools, state agencies, and professional organizations. The goals of CAUS include continued advocacy for higher education compliance with the Utah standards for the Approval of Teacher Education programs and providing an open forum to discuss and debate issues regarding teaching of K-12 arts education.

Chicago Arts Partnerships in Education (CAPE) emphasizes arts education as an integral part of the daily learning experience and whole school improvement by building the capacity of the regular classroom teacher as an important provider of arts education, focusing on long-term professional development of teachers and artists, and forging partnerships among schools and professional arts and community organizations.

Colorado State University's School of Education works closely with K-12 schools in Colorado to provide pre-service arts students with classroom experience. Many of Colorado State's programs emphasize service learning opportunities, allowing pre-service arts students the opportunity to establish a relationship between theory and practice, address course objectives through hands on experiences, and encourage cognitive and affective growth through critical reflection while also fulfilling a critical community need.

Governor Lincoln Almond created the **Governor's Task Force on Literacy in the Arts in Rhode Island** to examine the relationship between arts and education and to develop strategies and recommendations to ensure the arts have a significant impact on the educational agenda of Rhode Island. The Task Force formulated a number of action recommendations in the areas of resources, policy, professional development, and public awareness to ensure all children have access to curricular arts experiences, community-based arts learning, and ongoing professional arts experiences.

Lincoln Center Institute's Higher Education Collaborative is a partnership between the Lincoln Center Institute for the Arts in Education and eight colleges in New York City aimed at integrating the arts into teacher preparation programs to ensure they assume an essential role in the education of all children. Specifically, the Collaborative is designed to enable education students to understand, participate in, and utilize experiential processes for teaching art and to apply that knowledge into the general curriculum.

Maryland Partnerships, including The Maryland Artist Teacher Institute, the Arts Integration Institute, and Common Threads, focus on intensive professional development by exposing arts educators to new scholarship in arts education and performance possibilities within and across arts disciplines. Each partnership program includes local school systems, the state department of education, higher education institutions, and arts and cultural organizations.

The **Mississippi Whole Schools Initiative** is a network of partnerships headed by the Mississippi Arts Commission (MAC), and involving the Mississippi State Department of Education, area universities, and 26 Mississippi schools. Initiative partner-

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ships focus on comprehensive school reform using the arts and involve not only leaders and teachers from schools, but also school district leaders, local arts councils, businesses, community leaders and artist consultants.

The **New England Conservatory of Music-in-Education Consortium** in Boston is part of a national consortium including institutions of higher education, arts organizations, and public school districts in four major cities. The Greater Boston area partnership provides research and development, a lab school, and youth and professional role models to support the Learning Through Music program as a replicable model for pre-service music education and a comprehensive and interdisciplinary music curriculum.

The **New Jersey Arts in Teaching and Teacher Education Initiative,** a collaboration of Montclair State University, Newark Public Schools, New Jersey Performing Arts Center and the Newark Museum, is one of eight arts-focused school-university partnerships sponsored by the Institute for Educational Inquiry (a network that is based at the University of Washington) that is examining issues surrounding how to integrate the arts into the preparation of all elementary school teachers. The Initiative hopes to strengthen arts education in the elementary curriculum by designing components of teacher education curricula, fostering partnerships with partner schools and local and regional arts organizations, and working with faculty in university arts and education departments.

The Armory Center for the Arts in Pasadena, CA is the lead agency in a consortium of Los Angeles area community art centers, universities, professional arts schools, and school districts who collaborate in the **Partners in Professional Development Program,** a training program in arts education for artists, preservice, and new in-service classroom teachers. The program helps the members of the consortium develop and validate art-teaching practices that come out of artistic activity.

The Philadelphia Arts in Education Partnership (PAEP) promotes collaboration among artists, arts teachers and arts organizations and institutions to support sequential, substantive, and culturally diverse content in arts education. Now in its seventh year, PAEP has evolved into an independent organization and comprises all visual and performing arts, community centers, museums, colleges and universities, and public and private schools in the five-county Philadelphia area.

South Carolina's Arts in Basic Curriculum Project (ABC) comprises the South Carolina Arts Commission, the South Carolina Department of Education, Winthrop University and representatives from nearly fifty organizations. A key goal of the partnership is providing leadership training to arts educators and administrators through professional development institutes.

To ensure adequate and comprehensive arts education programs in Texas schools, three of the largest art teacher preparation programs in the state joined with the Edward and Betty Marcus Foundation to form the **Texas Consortium for Pre-Service Education in the Visual Arts.** The consortium has identified increasing communication among visual arts educators and classroom teachers, reviewing and modifying pre-service education programs for visual arts specialists, creating opportunities for professional development, and ensuring future standards for quality professionals as its top priority areas.

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